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Editorial

The news of a possible Beach Boys multiple CD set, covering their whole career and showcasing archive material, is easily the highpoint of what has been an otherwise less-than-galvanising year for the band, both musically and personally. **SUMMER IN PARADISE** proved the sales turkey everybody feared it would be, sunk by a combination of musical and distributional shortcomings... Brian was 'officially' separated from Landy but still seemed under the influence and, to be honest, has apparently frittered a year away doing nothing (though things may be looking up - see news)... and the band seemed unaware of that 30th anniversary thing.

However, a conversation with a friend raised a very pertinent question regarding the boxed set when he observed that every single artist or band graced with such an issue is either artistically or physically dead. Thus, by inference, a boxed set indicated a last shuffle of the back catalogue and, given the events of recent years, such an inference is increasingly hard to refute.

Should we then prepare for a statement sometime next year saying, in effect, 'that's all folks'? Logically, yes - realistically, no, for the Beach Boys have never been a band to confront reality and do the logical thing... and likewise, we'll still be here, reporting, questioning, taking cheap shots, offering pointless advice, wondering why... but we'll still be here because, after all, they are Brian Wilson & The Beach Boys and nothing they've done recently can obscure nor negate what they once were nor why we loved them so. The music endures.

It's that time of year again: many happy for Carl, 46 on the 21st December, a thought and a smile for Dennis on the 4th and 28th... and to all our readers and subscribers, from Mike, Chris, Trevor, Roy, Pip, Nick and myself may we wish you a happy, healthy and prosperous New Year.

Andrew G Doe

A PROMISE BETRAYED AND UNFULFILLED

Where Brian Wilson is concerned, I remain an optimist, often in the face of overwhelmingly contradictory evidence and circumstances. Brian is a survivor on a level only slightly lower than that of his musical genius, and the two have often combined to ensure that even in his very lowest moments (personal and musical), there's always been a glimmer of hope.

Anyone who knows me at all well is aware of my firm belief that Brian has never written a totally worthless song: true, he's come pretty damn close to it on more than one occasion, but even amongst his dregs - say, "Love Is A Woman" or "The TM Song" - there have been moments enough to sustain a belief that any rational being would have long since abandoned... that one day Brian Wilson would once more make important, enjoyable and, above all, artistically valid music. I can even pinpoint the day I knew my belief, by then waning, was amply fulfilled: not the official release of **BRIAN WILSON**, nor the arrival of a sneak preview tape some weeks before the above date... but a day in late November 1987 when, over a slightly tinny transatlantic phone link, I heard an incomplete version of "Rio Grande". Incomplete, but it was enough. Our man was back on track.

BRIAN WILSON has worn well, very well indeed, hence our ever-increasing, and simultaneous, anticipation and frustration during the wait for a sequel of at least equal worth, for, from Brian, we - or at least I - expect nothing less. As the months and years have rolled by, however, such hopes have faded to little more than a mere flicker, doused by a stultifying admixture of political and legal dissension, and a desultory series of songs which, while individually pleasant enough - "Daddy's Little Girl"/"In My Car"/"Country Feelings" - hardly represent a major advance of Brian's art. These last few years, the music has gradually become secondary to, and a victim of the Machiavellian intrigues spun by the good Dr Landy... and the major victim of this loathsome situation has been Brian's second solo album, originally titled **BRIAN**, now re-labelled **SWEET INSANITY**.

I'd not intended to say anything (publicly) about **SWEET INSANITY**, partly out of compassion for the infirm, but mainly because a far better writer than I (and one equally far better informed) had written a searing, passionate and heartfelt indictment-cum-review of not only the album but also the whole Wilson/Landy situation. Sadly, this important text cannot, at present be published; hopefully it will one day grace these pages... but until then, I must do the best I can.

A flat statement: **SWEET INSANITY** - in either of the two versions which currently exist - is unworthy of release, at least under the banner of Brian Wilson. For a rough comparison, **SWEET INSANITY** compares to **BRIAN WILSON** as MIU to SUNFLOWER, a set not without moments - even whole sections - of beauty, even inspiration, but overall so deeply flawed as to be close to irrecoverable. The blame can be spread far and wide - unrealised/incomplete songs, unsympathetic arrangements and mixes and above all, lamentable lyrics - but essentially they all stem from the heavy hand of Eugene Landy, whose suffocating presence in almost every aspect of the album should honestly be recognised by the following credit: **SWEET INSANITY** - an album by Brian Wilson (as manipulated by E. E. Landy). Just as Landy hijacked Brian's "autobiography" for his

own ends (a move which, thankfully, seems to have blown up in the good doctor's face), so SWEET INSANITY became little more than a vehicle for his apparently frustrated musical leanings. Rumour, as yet unsubstantiated, has it that some of the melodies on SWEET INSANITY may be Landy's (which would explain a lot....).

However, the most disturbing of the album's shortcomings is that of Brian's apparent attitude towards it. Does he truly believe SWEET INSANITY to be up to standard? If so, then there's much more wrong upstairs than we ever believed. Rather, I'd prefer to consider the following theory: Brian is well aware of his position, and of Landy's limited musical appreciation, and thus is merely going through the motions in order to keep his captor (for that is what Landy was, and still is) satisfied.

All his life, Brian has done three things excellently - come up with wonderful music, tried to keep everyone happy, and avoided confrontations... and he's still doing it.

So, given the preceding, is SWEET INSANITY salvageable? As a whole, no. As stated before, there are moments, maybe even complete songs that could be bought up to snuff with a lot of work - maybe four, five songs-worth of material. The rest is simply beyond recall or restoration. I'm normally virulently averse to song-by-song run-throughs, preferring to consider the whole... but as SWEET INSANITY, in either incarnation, has no more internal coherence than a 'Greatest Hits' collection (maybe less - at least such an album consists exclusively of good tracks...), such an approach is justified.

Firstly, a comparison between the track listings of the two conflicting versions may help ease matters:

BRIAN (August 1990)

Someone To Love
Water Builds Up
Don't Let Her Know
Do You Have Any Regrets
Let's Stick Together
Spirit Of Rock & Roll
Brian
Make A Wish
Concert Tonight (full)
Rainbow Eyes
Save The Day
Smart Girls

SWEET INSANITY (April 1991)

Concert Tonight (intro)
Someone To Love
Water Builds Up
Don't Let Her Know
Do You Have Any Regrets
Brian
Hotter
Spirit Of Rock & Roll
Rainbow Eyes
Love Ya
Make A Wish
Smart Girls
Country Feelin'

(The songs carried over from BRIAN to SWEET INSANITY are all remixed and/or re-recorded to a greater or lesser degree.)

"Someone To Love", in either version, is one of the (qualified) successes of the album, possibly because (as several people have pointed out), it sounds remarkably like "San Miguel" in places. The second mix has an interestingly re-worked drum track, some dodgy spoken lines replaced with nice harmonies, and one of Brian's better vocals of recent date. The Beach Boys (remember them?) would have a field day with this... and maybe even a hit.

"Water Builds Up" was first demoed back in 1985 (see Musician magazine, August '85), and Gary Usher hijacked the verse for "Let's Go To Heaven In My Car" two years later. Easily the most Brian-sounding song of the set, the second version shows definite promise with another good BW vocal over a largely synthesized track; I'd wager that they're Brian's words too - "I'm drowning in too many contradictions/I'm about to lose all my self control."

"Don't Let Her Know" also dates from early '85 (maybe late '70s) and maybe best exemplifies the problems of SWEET INSANITY. The melody and vocals are wonderful... the arrangements and lyrics (both versions) almost sink everything, though the latest set of words show some promise.

"Do You Have Any Regrets" - yes, this song, or rather a track totally at odds with a lyric which isn't any great shakes in the first place. A fair description would be an hyperactive version of "Kokomo"... but again, more than acceptable vocals from Brian.

"Let's Stick Together", a pedestrian waltz that didn't make it from BRIAN to SWEET INSANITY, would be one of my prime candidates in the "Brian-didn't-write-this" stakes..., and the lyric doesn't bear repetition. I liked LOVE YOU, but this is even below that lyrical par.

"Spirit Of Rock & Roll" is certainly the best known of these songs, and also the most reworked - this is version four, as far as I know, and the SWEET INSANITY version differs yet again in having Brian trade the lead vocal with Bob Dylan, to the credit of absolutely no-one at all. Another song the BB could make a very fine job of, and one of the more salvageable cuts.

"Brian" has had it's lyric printed in the so-called autobiography and you'd better believe that the sung version is, if anything, even more objectionable, a feat compounded by an arrangement so hackneyed and cliched as to suspend belief. A pity, because the basic melody isn't too shabby. Borderline.

"Make A Wish" has a corking middle-eight, a bouncy track and truly cringe-worthy lyrics (again re-written for SWEET INSANITY, and just as puke-inducing). Brian's naivety often skirts the limits of the acceptable, but when aided by the lyrics of Landy and Morgan, never fails to dive head first in something approaching embarrassment.

"Concert Tonight" is a song of two halves - the chorus is as gritty a rocker as Brian has penned (and sung) for years, but is let down abysmally by the verse, a plodding affair which utterly dissipates any energy that the chorus has built up. Only the 17-second intro has survived on SWEET INSANITY.

"Rainbow Eyes" rivals "Don't Let Her Know" as the best track from the album (the first version, that is - don't Landy know better than to meddle with a good thing?), dubious verse lyric notwithstanding. Great track, great changes, great vocals.

"Save The Day", at 5.10 is the longest track on BRIAN, seems much longer, didn't make it to SWEET INSANITY and plods, plods, plods. Lyric, track, production, arrangement and vocals are all as inept as each other (and a friend tells me that it's awfully similar to a recent Chicago track...).

"Smart Girls" may supposed to be a pro-women rap, and parts of it are amusing (once)... and Brian's re-recordings of his old hits is heartening... but if this were released, the critics would crucify Brian, and rightly so. You have to hear it to appreciate - if that's the word - the true awfulness of this item, made even worse in version two by inept samples of old BB hits. The fact that Brian's so very obviously enjoying himself enormously only serves to worry me further...

On SWEET INSANITY, three 'new' tracks crop up: "Country Feelin'" is a remix of a reasonably fun second-rank BW throwaway, "Love Ya" sounds like a late-seventies 'hamburger' song (as in "write a song - get a hamburger"; you get the idea...) whilst "Hotter" is a BRIAN WILSON out-take of no little merit and energy.

So, there's a rapid saunter through BRIAN and SWEET INSANITY; if asked (but who would?), my opinion would be as follows - give "Someone To Love" and "Spirit Of Rock & Roll" to the Beach Boys... rework the chorus from "Concert Tonight", the middle eights from "Make A Wish" and "Let's Stick Together" into new songs... write new lyrics to "Brian" and "Don't Let Her Know"... fine tune "Water Builds Up" and "Rainbow Eyes"... discard "Do You Have..." and "Save The Day", use "Hotter" as a B-side... and give "Smart Girls" to the Fat Boys... or Jan & Dean.

All of the above would be pointless, however, without a far more fundamental and important move - change Brian's environment, both musical and physical. A move towards the former has already begun - although Don Was may find that separating the studio from the politics isn't as easy as he'd like to think - but before Brian can work efficiently again, he must be removed from Landy's sphere of influence, for make no mistake, Landy still has more than a passing degree of say in Brian's life. The business relationship may have been forcibly severed (at least until 1994) but chance meetings are easy to engineer... and Kevin Leslie is still working for, indeed living with Brian - which is as good as Landy having a video camera and tape recorder trained on Brian 24 hours a day. The 'separation' is at best cosmetic, the malign influence on Brian's work continues scarcely diminished.

Where Brian is concerned, as I state at the beginning of this piece, there's always hope. Sometimes, however, hope just isn't enough.

AGD



Brian 24 years or so before 'Sweet Insanity'.

© Peter Reum Collection.

BRUCE & TERRY: RARE MASTERS

Pioneering Production & Ambitious Arrangements

It's finally here, and it's hard to believe that this CD is an 'unofficial' release. The first thing that strikes you is the fabulous color package - sealed! The cover artwork resembles something from a Hanna-Barbara Jetsons' cartoon, complete with the usual Japanese spine sleeve. Very impressive. I would speculate that the tapes used were first or second generation masters; this disc is definitely a must for Bruce & Terry/Rip Chords/Rogues enthusiasts.

Long before they were "Somewhere Near Japan", Bruce & Terry were hammering out some rare gems of their own. Naturally the Beach Boys were the prototype for the Surf & Drag era and its various practitioners. But while emulating their heroes, Bruce & Terry stumbled upon some magic of their own. Here's what I've found.

Enthusiasm is the operative word here; there's plenty of it in this collection. Granted, some of these recordings sound like they were recorded in the garage. But it must have been one very rockin' car port... the sparks had to be flying on tracks like the Richie Valens penned "Come On, Let's Go" and their turbo-powered reading of "Custom Machine". Terry's double-tracked vocals have a mechanical feel to them, but still manage to retain charm and excitement. Fidelity has never been a first with the B & T singles, but the action within the tracks has usually made up for it.

"Carmen" has a plot straight out of "West Side Story", with the protagonist singing of his love for a girl from the "wrong" side of town. The production and arrangements aspire to those of Phil Spector, complete with dramatic timpani drums, castanets (any Spector nod wouldn't be complete without them) and fluid Spanish guitar. Actually, the guitar fills could be considered a tip of the hat to "Uptown" by the Crystals. it seems that Brian Wilson wasn't the only one taking notes on Spector during this era.

I'm not the world's biggest Buddy Holly fan (O.K., I own the excellent **APARTMENT DEMOS** CD), but Bruce & Terry's versions of his material absolutely knock me out. In "Raining In My Heart" the verse begins with an instrument playing notes that simulate raindrops while the drums add a shuffle rhythm to the mix. Terry's double tracked vocal sets up the instrumental bridge, then the song kicks back into the verse. A lone organ solo takes the place of the "Oh misery..." vocal line. This version only adds to the beauty of Holly's original.

"Everyday" features Bruce & Terry performing under the pseudonym of The Rogues. Straight away, they add their own twist to this Holly classic with an unusual driving, insistent "Hey, hey..." intro. The drums are relentlessly pounding away, and this arrangement turns Holly's sweet ballad into an up-tempo rocker. An eager tambourine adds greatly to this energetic performance, and one of my all-time favorite cymbal crashes breaks up the bridge (see if you can spot this - it happens twice). Acoustic guitars and a wailing sax complete the package, making this track another winner in the catalogue of Bruce & Terry.

Once again, the fidelity here may be straight out of the garage (as it was on the originals), but the sheer joy of these performances shines through.

Another sweet reward is "Four Strong Winds" originally done by Ian & Sylvia on Coral Records. Neil Young also covered this song on his **COMES A TIME** LP. The Bruce & Terry version is a sentimental triumph that gently tugs on the heartstrings, and we're not complaining. There is an electric 12-string guitar part weaving in and out of this arrangement that strongly foreshadows Melcher's later work with the Byrds. A lovely string section takes this one beyond the limitations of surf and drag music and into a world all their own.

"Don't Run Away" sounds like it was campaigning to be a track from THE **BEACH BOYS TODAY** LP with its distant drums and beautiful major-7th chord changes. Hushed background vocals and a soft lead vocal further plead this case, and the effect is melancholy ecstasy. Hot Rumor has it that an uncredited Mike Love penned the lyrics to this one. A gentle guitar rings out harmonics in the open key of E, and the results are hypnotic. Chalk up another gem.

"Come Love" begins with the regal sounds of a marching band, complete with a military drum beat and regimented French horns. The dynamics on the intro are quite effective, as the attack grows in volume with each measure. The vocal layering is complex and innovative, and the orchestration is pure bliss. "Can't you just see the parade streaming in back of me...?" Personally, I'm ready to go wherever this particular musical journey takes us. The drums crash on relentlessly. A xylophone chimes in. The lyrics are abstract, poetic and almost psychedelic. They even mention "daffodils". "Follow me, we're heading for that dream of mine..." It must have been a good one. This almost takes us into **SGT. PEPPER** territory (is that possible?) with its elegant production and "stream of consciousness" lyrics. I'm grateful to my CD player for the "repeat" function. They've sold me on this one. Here we have the "piece de resistance" of this collection.

Graham Bonney's "Thank You Baby" (Columbia) and Joel Christie's "It's All Right Now" (Imperial) finish up this compilation, and provide more insight into the works of Bruce & Terry. It's interesting to note that Nick DeCaro arranged and conducted Christie's "It's All Right Now", because DeCaro later recorded a version of Brian Wilson's "Caroline No".

One Good Compilation Deserves Another Dept.: Now that we collectors are fortunate to have this material on CD, here's a proposal: How about a digital release of all the other Bruce & Terry related material?

The existing Rip Chords CD doesn't include such gems as "Don't Be Scared" (I could wax poetic forever on this one), the excellent "Red Hot Roadster" (from the film "A Swingin' Summer"), "XKE", "Sting Ray", "Wiameah Bay", "Old Car Made In '52", "Karen", "Wah-Wahini", "One Piece Topless Bathing Suit", "Surf City", "Drag City", "'40 Ford Time", "Little Deuce Coupe", "Bunny Hill", and the legendary "Help Me Rhonda". The Rip Chords were to release "Rhonda" as a single when Brian Wilson decided to re-record the Beach Boys' version for single release. The Rip Chords cancelled their release in deference to Brian.

I have heard a wonderful acetate of "Yesterday I Made An Angel Cry" by Terry Melcher. This recording deserves to be digital. Then there's always "Take It To Mexico b/w Rebecca" by Melcher & Johnston on RCA/Equinox from 1975.

The list continues: The Sidewalk Surfers, The Catalinas, Kip Tyler And The Flips, The Gamblers, The De-Fenders, The Hot Doggers, The Vettes, Bobsled & The Toboggans, The Pharoas, Mike Clifford, Mandi Martin, Mel Carter, Ron Holden, Bruce & Jerry (Cooper), Millard Wood, Papa Doo Run Run ("Be True To Your School"), The Kustom Kings, The Renegades, and The Legendary Masked Surfers are all Bruce & Terry related releases. My CD player is waiting restlessly.

The **BRUCE & TERRY RARE MASTERS** CD and the **CALIFORNIA MUSIC** CD are available from Sean Macreavy, c/o 46, Oakway, Wellingborough, Northants NN8 4SD, U.K.

Special thanks to Lee Dempsey for his invaluable assistance with this article.

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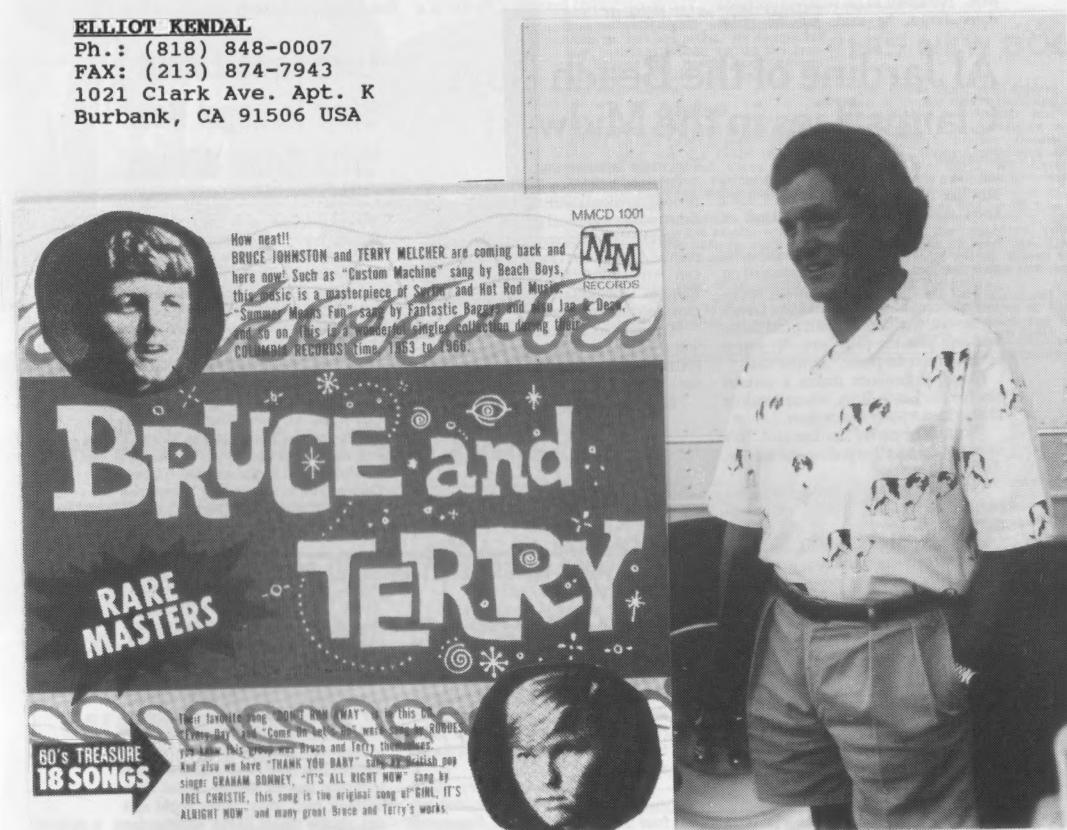


Photo by Tom Murphy.

California Guy Claims Ties to the Midwest

BY JEFF BAHR
WORLD-HERALD STAFF WRITER

The Beach Boys are linked with leisure activities that take place near the sea. So it might seem surprising that one of the group is interested in windmills, a fixture of life on the prairie.

Al Jardine, speaking by phone from Chicago, asked for the name of a Nebraska company that produces windmills. Jardine has a windmill on his California farm near Big Sur, and the device is down for repairs. He had seen a report on "CBS Sunday Morning" about Dempster Industries of Beatrice, which manufactures windmills, and wondered if the firm could help him out.

"I was just curious," Jardine said. "Maybe I could pick something up while I'm in Nebraska."

Although he sings about fun in the sun, Jardine has ties to the soil. The musician was born in Lima, Ohio, and calls himself "an Ohio boy turned Beach Boy." A number of his relatives operated dairy farms, he said, but he raises

Al Jardine of the Beach Boys Claims Ties in the Midwest

Continued
Fun in the Summertime."

Original Beach Boy Brian Wilson, who no longer records with the group, is often described as a musical genius.

Jardine said he agrees with that assessment. "Absolutely. I mean, anybody who can write 'God Only Knows' in 10 minutes, I would say, has some stroke of genius in there somewhere."

Writing "Good Vibrations" took Wilson a little longer, Jardine said, but the former Beach Boy is a bona fide innovator.

Crowd enthusiasm makes a concert fun for the Beach Boys, whose concerts always have a party atmosphere.

"We are the party," Jardine said. "It's up to us to create that feeling and deliver. And I think we do."

The band recently started its own record label, called Brother Entertainment.

Jardine said they started the label because they were told there is a "great opportunity" now for proven talent to receive radio airplay.

The label recently released a new Beach Boys album, "Summer in Paradise," the group's first all-new LP in seven years. The album includes a remake of Sly & the Family Stone's "Hot

Arabian horses on his farm.

He said he is interested in wind-energy generation and other environmentally safe practices.

"The farm I live on in California is kind of an ecosystem. I pride myself on running it as a fairly ecologically balanced environment."

Jardine said the other Beach Boys also are interested in environmental issues. The group attended the Earth summit in Rio de Janeiro. "That's how interested we are in the environment," he said.

It is midsummer, so the Beach Boys, who have become synonymous with summer fun, are on the road performing outdoor concerts across the country. The group will perform at Rosenblatt Stadium tonight after the Omaha Royals' 6:05 game with the Buffalo Bisons.

"We're really lucky to be having this kind of success late in our career," Jardine said. Touring and recording success "allows us to have a private charter," he said.

Without the charter, he doubts that the Beach Boys could keep up such a sched-

Love Fires Latest Shot In Legal Row With Brian Wilson

LOS ANGELES—The Beach Boys' Mike Love has sued his cousin and former band mate Brian Wilson and Wilson's former psychiatrist Eugene Landy for slander and libel in the latest volley of a continuing series of legal battles surrounding the group.

In the suit, filed here Oct. 20 in California Superior Court, Love claims that "Wouldn't It Be Nice," Wilson's 1991 autobiography, defamed him "by denigrating his songwriting abilities" and his contributions to the group, while maximizing Wilson's role at his expense.

Also named in the suit are Harper-Collins Publishers, which issued the book, and co-author Todd Gold. The book chronicles the rise of the Beach

LOVE FIRES LATEST SHOT IN LEGAL ROW WITH WILSON

(Continued)

Boys and includes chapters on Wilson's attempts to overcome his emotional problems.

Love's action claims that while Wilson and Gold were listed as the co-authors of the book, Landy was also a co-author. Therefore, each is liable for the defamatory statements against Love in the book.

The alleged defamatory statements against Love are divided into four different categories: statements that imply that Wilson wrote all the group's songs; statements that imply that Love is musically inept; statements that imply Love was violent to other band members; and statements

The Beach Boys

What: Outdoor concert
When: After the Omaha Royals' 6:05 game tonight with the Buffalo Bisons
Where: Rosenblatt Stadium
Tickets: \$15. Available at the stadium ticket office, City Auditorium box office, TicketMaster outlets and Shop-Ko stores. Call 422-1212 to charge tickets by phone.

Daily Mail, Thursday, October 22, 1992

Sex slur revives the Beach Boys' old feud

From PETER SHERIDAN in Los Angeles

THE Beach Boys, whose pop classics epitomised the easygoing California lifestyle, were at each other's throats again yesterday.

Brian Wilson, the band's founder, has stirred up a bitter dispute by claiming that singer Mike Love was not, after all, the inspiration behind such hits as *Surfing USA* and *California Girls* and was more interested in money than music.

Love, now 50, is also accused of being a "violent, sex-crazed maniac." He is suing for libel, adding another legal wrinkle to the history of a group that has seen more trials than hits recently.

Love says that Wilson's autobiography, "Wouldn't It Be Nice," suggests that he could barely write lyrics other than to "spit out slang." He complains that it makes Wilson appear the genius behind the Beach Boys' success and does not give due credit to his own contribution.

Abuse

Legal documents filed in Los Angeles dredge up the painful past. They say that Wilson was the victim of severe physical and mental abuse at the hands of his father, the band's manager, who exercised "domineering control over Brian."

Love claims he became like a brother to Wilson — his cousin — to help him through the difficult early days. But there's no love lost between the two now.

Earlier this year Love issued a £26million lawsuit against Wilson claiming that for 30 years he had been robbed of royalties for songs they wrote together.

BRIAN WILSON SUED OVER CLAIM IN HIS NEW BOOK

The Beach Boys, who enjoyed more than 24 Top 50 hits — including *I Get Around*, *Help Me Rhonda*, and *Good Vibrations* — were devastated in 1988 when Brian's brother Dennis, the drummer, was discovered swimming off the coast of Los Angeles. His death left formidable debts and the group has been wracked by litigation ever since.

Love says that because of the problems Wilson could not get out of debt when he hired a psychiatrist, Eugene Landy 15 years ago. Therapy is said to have weaned Wilson off his drugs, but did not help him a new dependency — on Dr Landy.

Last year the band's family, alleging he was being fleeced of his fortune, got a court order barring Wilson from ever seeing his guru again.



Sixties harmony. Top row, from left: Brian Wilson, Carl Wilson, Mike Love. Bottom row: Bruce Johnston and Al Jardine

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"BRIAN WILSON TAPE 10"

Around about a year ago, in STOMP 88 to be precise, there was a review of Stephen McParland's book "The Wilson Project", which provided us with the most fascinating reading concerning anyone in the Beach Boys camp for many a long year. To remind you briefly, the book told in detail of the Landy machinations as Gary Usher attempted to rehabilitate Brian in a modern studio and aim him towards his first solo album.

Published at the same time as Brian's "autobiography", "The Wilson project" proved to be essential reading for even the casual student of such matters. The book was successful and rapidly sold out several prints, and before long Stephen was planning a trip to the States in the late Spring this year to arrange a U.S. print run. During this trip, whilst Stephen was visiting Gary's widow and family, a 10th journal tape was discovered. "W.P." had been made up of 9 tapes, so this 10th tape took the story further, revealing even more details of the story.

Upon returning to Australia Stephen quickly wrote this up, added some fascinating Gary Usher recollections (which were at one point due to be published in BB Fun) and also set about collating copies of relevant photos, letters, lyrics and other material pertaining to the whole sorry saga. The resultant book is 70 A4 pages that make up an essential companion piece to "The Wilson Project". Stephen's hope is that the two books will one day be published as one volume by a professional publishing house, but in the meantime just 200 copies exist of the "Tape 10" book.

Perhaps now we are far enough removed from the late '80s to assess Brian's work of that period with the benefit of hindsight. Of the released material there are, for me at least, very few high points. There is a lot of reasonable filler material, and when we include recent officially unreleased material, there is a great deal of very weak material. This is especially noticeable with lyrics. I believe the main problem is that Brian's music has lost its melodic flow. Nowadays it seems to rely far too often on the repeated piano chord plodding away on the tracks. Occasionally there is a spark which lifts his work above this, as with "Don't Let Her Know She's An Angel" which flows sweetly to reveal a finely structured song. Such moments, however, are rare and it would not surprise me if SWEET INSANITY remained unreleased, certainly in its present form.

Looking back, therefore, it is very interesting to ponder what would have happened if Brian's link with Gary Usher in '86/'87 had been allowed to blossom properly and to grow unfettered with the heavy handed Landy constraints. I think we would have seen and heard a lighter and more lively Brian. Gary would have known instinctively when to let Brian's childlike personality aspects out, and he would have recognised the musical ideas that were worth working on and the ones to reject. Landy, I suspect, did quite the opposite. Successful collaboration in the heady days of youth comes quite easily in many artistic fields; perhaps as the years advance it becomes more difficult to find a partnership that really sparks and moves forward. Brian has

always produced his best bodies of work with a collaborator, usually lyricist, and he needs a sympathetic one now. Gary Usher was his best hope in recent years, but with Gary's death this hope is gone forever. Stephen McParland's books show us how there was a different direction for Brian, and how one man stood in his way.

The chorus of one of the unreleased "Wilson Project" songs "Over, All Over" (also listed as "All over Me") says it all:

"A little bit'a love could set me free,
A little bit'a love would help me see,
A little bit'a love could set me right."

I think that by now we can all see that Gary Usher's love has it over Dr Landy's "love" every time.

KINGSLEY ABBOTT
Oct '92

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Carl Wilson and Julie Whitfield. Photo by Peter Whitfield.

LETTERS

Dear Mike

Well, I'm back from LA and just about over the 8-hour time difference. Had a great time, but was very disappointed that the music shops had little or no Beach Boy material for sale. However, I did find one helpful person who told me of one place I was sure to find what I was looking for - namely the "Hot Fun In The Summertime" single/cassingle and the **SUMMER IN PARADISE** album/CD. No, I'm not going to bore you with another review of same - sorry Austin (Noble) but I enjoy reading such reviews, as I find them mostly laughable anyway and hard to take seriously - so please lighten up!

No, I'm going to review my visit to The Original Beach Boys Cafe, in Hermosa Beach, California.

To the normal passerby it appears to be just another cafe along the busy Pacific Coast Highway, so we needed to do a couple of U-turns before we found the car park.

My friend, Heather, and I were the first out of the cars and into the building. The poor girl behind the reception desk (which doubles as a souvenir counter for T-shirts and the like) was so taken aback by our "Oh! Look at that!" and "I must take a photo of that" and "Hi, we're Beach Boy fans from England!" that she disappeared. (We later found out that it was her first day, she knew nothing about the boys, and had asked to go home sick!!)

Anyway, we booked a table for brunch and started to look around this mini museum. The entrance hall/reception area has a tribute to Dennis Wilson, consisting of a plaque:

"DENNIS CARL WILSON 1944 - 1983"

and then the inscription:

" DENNIS WILL ALWAYS BE REMEMBERED
BY HIS FAMILY FRIENDS AND FANS
IN THE SPIRIT AND TRADITION
OF THE AMERICAN BAND.
- THE BEACH BOYS "

Above this is a picture of him playing his drums, together with an actual pair of his drum sticks. Another wall has one of Carl's favourite guitars.

Off this area are two large rooms. One of which is the restaurant, the other a bar and social area, which was our next stop. The walls are neatly lined with framed tour posters, hit album covers with records, some wonderful pictures covering all years, and one wall called "California Girls" which my husband Dennis and Heather's better half, Dave, found very interesting!

On returning towards the restaurant area, there are various tour jackets and music scores.

The actual restaurant was full. A mixed bunch, both age-wise and social backgrounds. Whether they were BB fans was hard to tell, but they were happily munching away and tapping their feet to the continual BB music being played.

This room has eye catching beach scenes at the upper wall levels and more framed discs, musical scores and photographs at eye level.

back stage passes and concert tickets. (Alas you cannot buy them - as of yet!) However, we did manage to obtain several printed napkins and match books. Also we were invited to keep our menus. What food! It was great. With appetizers such as Brian Wilson's Kokomo platter, Mike Love's grilled vegetable salad, Bruce Johnston's Garden Burger, Al Jardine's Macadamia Mahi-Mahi, and Carl Wilson's Sizzling Prime Rib Steak (to name but a few). To drink you have such delights as Little Deuce Coupe (Vodka based), California Girl (Rum based), Help Me Rhonda's Rhumba and Beach Boys coffee (with Brandy). Our kids even had their own '409 Surf Rat Menu' which was very popular.

The food was plentiful, reasonably priced and well presented. Which is obviously why it is such a popular meeting place.

One final look around and we returned to our cars. Only the children were missing. The fascination? The washroom door handles - made from BB belt buckles!

The rest of the day was spent on Hermosa Beach, where we met a lady who turned out to be the cafe manager's wife. She knew Mike Love well, having lived opposite him. (Say no more!). Apparently the guys are joint owners with the management group, but have no actual say in the running of the cafe. They endorse it and provide the memorabilia for the walls and that's all. It is hoped to open seven more cafes in California but as for England? Well, maybe one day.

If you are a true BB fan, this is sheer heaven, or as my seven year old summed it up "Mummy's Disneyland".

If, however, you simply enjoy good food in a relaxing atmosphere, you won't be disappointed. A long way to get a meal maybe, but if you can't get to a USA concert (they were on the East Coast whilst we were there) this has got to be the next best thing - next (maybe) to a **STOMP** Convention.

Surf's Up.

CHRIS PHILLIPS

A BIT OF CHEESE ON BRIAN

In mid-September songwriter, session musician, & former Duroc Scott Mathews, known for playing drums on "Goin' On" from **KEEPIN' THE SUMMER ALIVE**, passed on this interesting story about a night on the town with Brian Wilson.

It seems Scott hooked up with Brian in Los Angeles to attend a party for Ringo Starr, who was on his current all-star tour, only to bump into producer/legend, Phil Spector.

Siezing the moment, Scott cornered them both and hard-nosed the question, "Who really is the greatest producer between you two?" To which Brian replied, "It's definitely you Phil, I don't want that kind of pressure."

Phil acknowledged Brian's talents by mentioning that Brian took his (Phil's) "sound" further than he (Phil) ever could have. Both men then shared a special moment, then Phil unquestionably agreed with Brian's opinion that he (Phil) was the "greater" producer. Seems we'll never get a straight answer.

Further, looks like Kevin Leslie is no longer working for Brian Wilson. he had continued working for Brian after the Dr. Gene Landy/Beach Boys/Brian Wilson lawsuit was settled. No details at this point, but surely the removal is partially due to Leslie's previous association with Dr. Landy.

PANAYIOTIS

SUMMER IN PARADISE CROSSWORD

I thought it would be fitting not to review the new album at all. Instead, why not simply extract all the words and phrases it lifts lock, stock and barrel from the group's hits!?

All you have to do is try to fit the song or album titles used in the album's lyrics into the VERTICAL spaces on the crossword. To help you, first find the '60s song title which appears the most throughout the album (in two songs, no less) and write it in the HORIZONTAL row marked by the arrows. All the vertical titles overlap correctly with it.

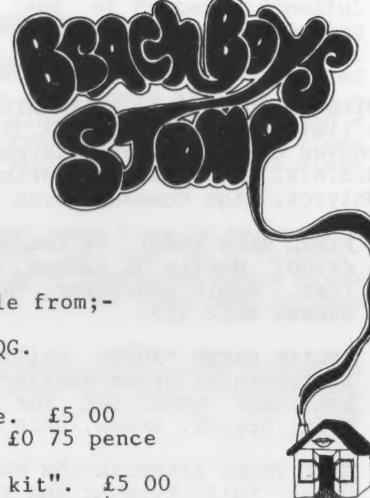
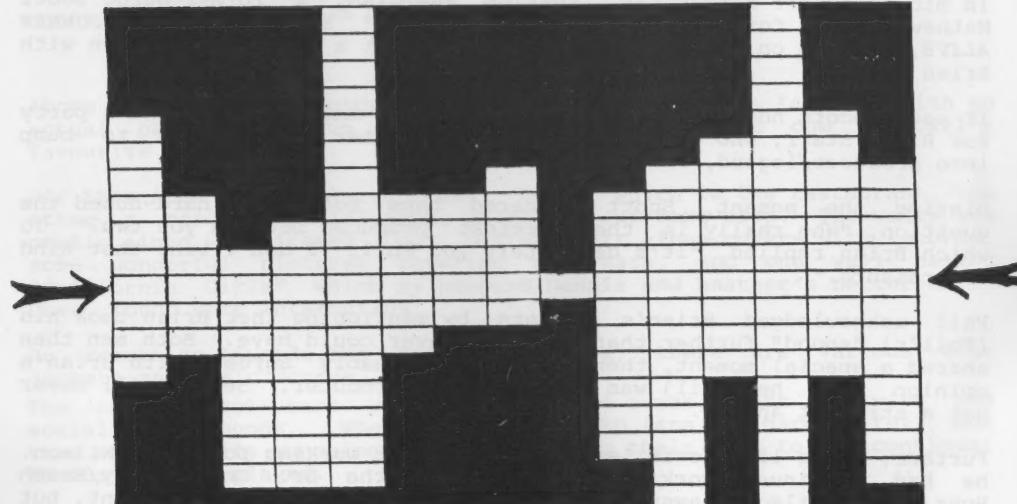
Some further hints to help you: one song title is not mentioned in full, only a girl's name; one album title is split into two separate parts; and another is the title of an unreleased album.

(Not included in the crossword are the direct plagiarisms of "Rock and Roll to the Rescue" ("Hey now!"), "Getcha Back" ("ba-ba-ba-oo"), "Good Vibrations" ("excitation:- a love vibration..."), "Some of Your Love", ("sum-sum-summer of love"), "Palisades Park" ("That's where the girls are"), "Girls on the Beach" ("the sun dips out of sight"), or the entire concept of "Funky Pretty" for "Strange Things Happen", not to mention other artists' song titles, such as "Copacabana", "Always On My Mind" and "Get Back"!!)

Good luck!

SEAN MACREAVY

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Beach Boys Stomp sales items available from:-

P.O. Box 103, Farnham, Surrey GU10 3QG.

1. Beach Boys 1989 Concert programme. £5 00
post and packing £0 75 pence
2. Sire Records "Brian Wilson press kit". £5 00
(largely written by David Leaf-SUPERB!!!)
post and packing £0 75 pence
3. Beach Boys "Stack-o-Tracks" booklet. £2 00
post and packing £0 75 pence
4. Paul McCartney on "Pet Sounds". £0 50
(This should have been included with the U.S. "Pet Sounds" C.D., conducted by David Leaf it answers several very significant questions.)
post and packing £0 50 pence
5. "Denny Remembered" by Ed Wincentsen. £12 00
(Excellent softback book dedicated to the memory of Dennis Wilson).
post and packing £0 75 pence
6. "Teen Set" 1964 Capitol Records produced magazine.
£5 00
(This was a teenage magazine published by Capitol Records featuring their recording stars, the very first issue was a Beach Boys Special.)
post and packing £0 75 pence
7. Beach Boys Stomp folder. £4 50 each or £4 00 two or more. (This is the second run of the folder from several years ago following much demand, holds 12 issues and has Stomp logo printed black on white.)
post and packing £1 50 for up to 2 folders
post and packing £2 50 for up to 3 folders
post and packing \$3 25 for up to 5 folders
8. "Brian Wilson Special" special issue dedicated to the unbelievable appearance of Brian Wilson at the 1988 English convention, what more can we say.
£2 00 includes post
Overseas please add £0 75

Please make all cheques payable to "Beach Boys Stomp" and send to:- P.O. Box 103, Farnham, Surrey GU10

ADVERTS

WILSON PROJECT and **BRIAN WILSON TAPE 10** - both available now in England for a limited time only. £18.75 each includes UK postage. Also available are copies of "Beach Boys Australia", "California Music" and "Surfers Rule". S.S.A.E. for details of prices and back issue offers from Kingsley Abbott, Holycot, High Common, North Lopham, Diss, Norfolk, IP22 2HS.

FINAL SALE TIME! 54 LPs/45s by the Beach Boys - prices from 50p to £4.00! Mostly UK issues, some foreign, few Demo/Promo 45s. SAE for list. Robin Schroeter, "Woodpeckers", North Heath Lane, Horsham, West Sussex RH12 5PJ.

ADRIAN BAKER "ABCD" still available. CD - £11.99, Cassette - £5.99. 16 tracks of great surfin' sounds. Also all of Adrian's back catalogue available send SAE for list to: Martin Lawford, The Shire, Crosvenor Road, Orsett, Essex, RM16 3BT. Tel: 0375 891118.

NEIL YOUNG APPRECIATION SOCIETY. Quarterly glossy magazine, minimum 48 pages, fully typeset and full colour cover. Many photographs, up-to-date news, articles covering every phase of Neil Young's career, exclusive merchandise. **MEMBERSHIP DETAILS:** United Kingdom & Eire - £6.00; Europe - £8.00 (US\$16.00); Elsewhere - £9.00 (US\$18.00). Please write to Alan Jenkins, 2a Llynfi Street, Bridgend, Mid Glamorgan, CF31 1SY, Wales, United Kingdom.

SURFERS RULE is the big surf music magazine from Scandinavia (all in English). Lots of Beach Boys, Jan & Dean, Honeys, Surfaris, Gary Usher, Ripchords, Dick Dale etc. Please send money to: Goran Tannfelt, Grev Turegatan 71, 11438 Stockholm, Sweden.

BEACH BOYS & RELATED records, CDs, tapes, videos, books and memorabilia for sale and trade, send s.a.e. for large list to David Wall, 4 Coronation Mount, Keighley, West Yorkshire, BD22 6HB.

IN MY ROOM - a Beach Boys tribute project for the homeless. Hear 22 of the groups best and weirdest songs given unique treatments by musicians - fans in the U.S. and U.K. Includes such irresistible curios as The Surfonics' Smile Medley, Coconut Grove's "Problem Child", Will Brison's "Landy You Need Me", and the infamous vocal version of "Let's Go Away For Awhile". Plus much more. Liner notes by David Leaf. A bargain for only £6/£10 + £1/£2 p&p. **EVERY PENNY OF PROFIT WILL GO TO HOMELESS PEOPLE. BUY IT.** Sean Macreavy, c/o 46 Oakway, Wellingborough, Northants NN8 4SD. U.K.

NEWS

Down in Southern California, strange things are happening. As everyone with a grain of sense suspected, Brian's 'separation' from Landy soon proved to be something of a cosmetic exercise, to such an extent that the 'good' doctor has lately been served with a restraining order (basically telling him to keep the hell out of Brian's life) and may be charged with contempt of court if he continues to pull strings, even via other people now in Brian's employ. Brian, it is reliably reported, is now working with Andy Paley and Van Dyke Parks, to name but two. However, he seems to be having material problems; all the **SWEET INSANITY** material is unavailable to him (it being under litigation currently - no great loss...) and he's apparently taken to asking people for tapes of his own unreleased tracks! Rob Wesserman (bassist on some of Brian's recent solo gigs) has offered a song entitled "Shadows On My Heart", but a highly reliable source describes the track as "terrible". Dating back a few years, several of the tracks Brian worked on with Gary Usher have surfaced on the collectors circuit, most notably "Heavenly Bodies". A more detailed review will follow, but the general opinion is that Gary might not have been a wise choice for a full blown album project, however beneficial he unquestionably was for Brian the man.

Brian's former band is currently touring the land of Fosters, dreadful soaps and strange marsupials, to which end EMI Australia are promoting **SUMMER IN PARADISE**, indeed are said to be delighted with the album (no, really). One for the collectors; the initial batch will be imported from the USA, and thus in Eco-Packs, but once those are all sold - sometime in 1997 at a rough guess - the album will be issued in a standard CD jewel box. Still on the touring front, a source very close to the band (OK, Adrian Baker) has let it be known that a UK 1993 visit is under discussion.

Before departing down under, Mike Love spent some time in the studio with Terry Melcher remixing "Island Fever" with an eye to a 'single' release. Prior to that, a promo-only CD single featuring three mixes of "Forever" (the album version and two radio custom jobs) was shipped out. Another one for the collectors...

Mike also found time to conduct a lengthy interview with Goldmine magazine, which covered a lot of recent material and also outlined his two current lawsuits against Brian. One concerns the so-called autobiography which Mike notes, "defames the group, me personally, other people... I want him to not only apologise formally but retract everything and set the record straight." It must also be noted that Mike prefaces the above by stating "I never read it. However, excerpts have been read to me...". I'll refrain from the obvious comment. The second suit contends that Mike wasn't credited for many songs he co-authored with Brian, reported last issue. Mike lists the following songs:

California Girls	Little St Nick	Don't Back Down
Catch A Wave	Merry Christmas Baby	Santa's Beard
The Man With All	Good To My Baby	When I Grow Up
The Toys	Help Me Rhonda	Dance, Dance, Dance
Be True To Your	South Bay Surfer	Hawaii
School	All Summer Long	409
I Get Around		

In the interview Mike (when asked about being in touch with Brian) replied "No. He's paranoid. We tried to have a board meeting, he was supposed to show up but he didn't come." However, a few weeks later, in an east coast paper, he volunteered the following information: "Brian just spoke with me last week. He was very excited about some new material he was working on. He sounded very up. He's looking forward to getting together and recording with the group again, which would be nice."

Detailed elsewhere in this issue is news of a proposed boxed CD set tentatively scheduled for next year, and from the US comes the news that an early trawl of the archives has turned up two 'new' old tracks, "Things We Did Last Summer" and "Bobby He Left Me"... and also news that the (quote) "real left-field items" may not be considered. As the project progresses, we'll keep you posted.

Still another one for the collectors: a seasonal item entitled **LEGENDS OF XMAS PAST** reportedly includes a true stereo version of the single mix of "Little St Nick" (we stress the reportedly as no-one at STOMP Central has actually clapped ears on a copy yet). Still on a seasonal kick, the CD **A VERY SPECIAL XMAS II** features a Wilson Phillips rendering of "Silent Night"... and sticking with WP, Carnie Wilson not only guests on Robert Palmer's latest album of cover versions, but also appeared at his recent (and critically ill-received) Albert Hall concerts.

And finally, the **SMILE** 3-CD bootleg set rumoured to exist in fact doesn't, so would everybody please stop writing and calling a certain record emporium in Newcastle, because it's driving the owner batty. Thank you.

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